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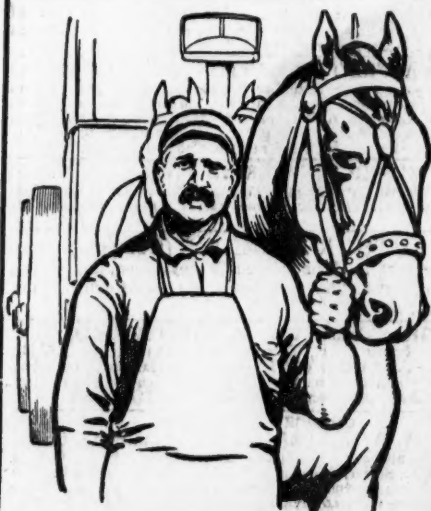
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The Nonconformist Musical Journal.

*A Monthly Record and Review devoted to the Interests
of Worship Music in the Nonconformist Churches.*

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 to him at Bryntirion, Grimston Avenue, Folkestone.
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Our Competitions.



ARE reluctantly obliged to withhold the prize offered in the last competition, no composition suitable for the purpose having reached us.

OUR NEXT COMPETITION.

We offer a prize of three guineas for the best Christmas anthem.

The following are the conditions:—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before June 30th, 1903.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

Much regret is felt amongst the choir that owing to continued ill-health Dr. August Manns will be unable to conduct the Handel Festival, which begins at the Crystal Palace on the 20th inst. It was at first arranged that Dr. F. H. Cowen and Mr. H. J. Wood should divide the duties of conductor, but it has been finally decided that Dr. Cowen shall conduct the

entire festival. The full rehearsal will be held on the 20th, the "Messiah" given on the 23rd, Selection on the 25th, and "Israel in Egypt" on the 27th. The principals will be:—Madame Albani, Miss Marguerite Macintyre, Madame Clara Samuëll, and Madame Ella Russell; Madame Clara Butt; Mr. Ben Davies, Mr. John Coates, and Mr. Charles Saunders; Mr. Santley, Mr. Kennerley Rumford, Mr. Andrew Black, and Mr. Watkin Mills. Solo organist, Sir Walter Parratt. Organist to the Festival, Mr. Walter W. Hedgcock.

Mr. H. J. Wood is forming a very select choir of a hundred voices, which, we understand, will aim to fill the place formerly occupied by Henry Leslie's famous choir. The project ought to succeed.

The annual competitions arranged by the Manchester Nonconformist Choir Union will take place on the 20th inst. in the Royal Botanical Gardens. We understand about fifteen choirs and forty soloists have entered. Other attractions will be provided, so an interesting day is probable.

The fifteenth annual festival of the Nonconformist Choir Union will be held at the Crystal Palace on Saturday, June 13th. More singers are preparing the music for this occasion than for the last four or five festivals. During the morning choir competitions will take place in two classes, amongst the competitors being choirs from Weymouth, Leamington, Colne, besides several London choirs. In the after-

noon the festival concert will be given. The soloists will be Miss Perceval Allen and Mr. Arthur Barlow. It is earnestly hoped that every singer will endeavour to be present on this occasion. The band and chorus will probably number about 3,000. In the evening a cantata will be performed in the concert room. We trust all interested in Nonconformist Church music will encourage the N.C.U. by their presence on the 13th.

Some alterations are being made in the character of the services at Christ Church, Westminster Bridge Road. We hear that the Liturgical Service is to be given up on Sunday evenings, as the pastor thinks it is not acceptable to working people. We hope the musical service generally (which has for so long been a feature at this church) is not to be cut down. Rumour says that during Mr. Meyer's recent absence Dr. Pierson was anxious to omit the anthem, but so many were opposed to this idea that happily it was retained.

Every minister, organist, and choir-member would do well to read "The Conduct of Public Worship," a little booklet by Rev. J. G. Greenhough, M.A., the well-known Baptist minister. It is full of wisdom, and the suggestions he gives are well worthy of careful consideration. Mr. Greenhough is not a young faddist, but a man of ripe experience and good judgment, so what he says deserves thought. In the first chapter he speaks of "The Service as a Whole." He says:

The first and certainly the most common complaint raised against our sanctuary services has to do with their length rather than their character and quality. Most people are strongly of opinion that they would be greatly improved if they were shortened at both ends and compressed in the middle. And I must acknowledge that I have some measure of sympathy with the groaners. I do not know why the length of a Sunday service should be rigidly fixed at one hour and a half. I am not aware that there is anything in Holy Scripture or the Creeds, or in Apostolic precedents, which binds us down to neither more nor less than that; and yet we have inherited a confirmed prejudice in the matter which is invested with all the authority of orthodoxy. I have often witnessed the painful struggles of a minister to fill up the whole of the allotted time—struggles which are far more painful to the congregation, who would have heaved a sigh of relief if he had dismissed them fifteen minutes earlier. I am thoroughly convinced that even the morning service, to which all minds come fresh, need not always be carried on to the very last minute of the ninety; and the evening service, which includes a large number of young and sometimes less thoughtful people, as well as many earnest church workers, who are a little exhausted with the labours of the day, would almost invariably be more welcome and effective if it did not greatly exceed one hour.

We believe Mr. Greenhough here points out the cause of many half-empty churches. Long services, and especially long sermons, which

very frequently are spun out to fill up the time, are a mistake. Mr. Greenhough rightly says that the great features of an "attractive, interesting, and helpful service" are "variety, frequent change, comprehensiveness, and conciseness." It is perfectly possible to get all these features in a service of an hour or an hour and a quarter.

On "The Service of Song" Mr. Greenhough has some wise remarks, though we do not agree with all he says. He thinks that a service should contain "six pieces of music" (to use his own phrase), "and they are not too many if they are of the right sort, and kept within due bounds as to continuity." Apparently he is not greatly drawn to solos, and as to anthems "not one in ten helps me to worship unless sung by a trained cathedral choir. It is usually left to the choir, perhaps enjoyed by a few of the hearers, and tolerated with Christian fortitude by the rest." Here we differ from Mr. Greenhough. Provided a suitable anthem is devotionally rendered we believe it to be very helpful to, and enjoyed by, a large majority of the congregation. But we heartily agree with the author when he says that the grand feature of Free Church psalmody is, and ought to be, its congregational character. There is much wise advice given as to the selection of hymns, but space will not allow us to make further reference to it. We can only again say that everyone interested in the conduct of public worship will profit by reading this little book.

Mr. Greenhough in an Appendix gives a "Model Time-table" thus:

MORNING SERVICE.

Prayers	...	...	12 minutes.
Reading Scriptures	...	...	10 "
Songs and Voluntaries	from	25 to 30	"
Children's Talk	...	5 to 7	"
Notices	...	2 to 3	"
Sermon	...	20 to 30	"
Collection	...	4 to 5	"

78 to 85 minutes.

EVENING SERVICE.

Prayers	...	...	8 to 10 minutes.
(One prayer less in the evening.)			
Reading Scriptures	...	...	10 "
Songs and Voluntaries	...	25 to 30	"
Notices	...	2 to 3	"
Sermon	...	20 to 30	"
Collection	...	4 to 5	"

69 to 75 minutes.

There is to be a loan collection of ancient and other specially interesting musical instruments, MSS., engravings, etc., at the Crystal Palace this summer. The loan of anything suitable will be thankfully received by the directors. Mr. Frederic W. Bridges, 139 and 140, Fleet Street, is the organising commissioner, to whom communications should be addressed.



Passing Notes.



O poor Arditi has gone to his rest. Well, he was a genial soul. Many a good story he has told me. He used to chuckle vastly over Rossini's presenting him with a wig. Arditi got bald very early, and took to a wig himself. But he had something to do with Alboni in those days, and Alboni hated wigs as the devil is said to hate holy water. So when she saw the conductor in his wig at a rehearsal, she promptly tore it off and threw it to the other side of the room. Arditi never again wore a wig. One day in New York he wanted to have a cheque cashed, but they didn't know him at the bank, and in New York you must be identified before they will hand you the money for your piece of paper. "Have you ever been to the Opera?" said Arditi to the hesitating cashier. Yes, the cashier had been to the Opera. "Then," retorted Arditi, turning round, taking off his hat and showing the back of his bald head, "look at that." He walked away with the cash! Arditi heard Patti when she was a child of eight. Adelina came with her mother to his hotel, and she wouldn't sing until a place had been found for her doll. Arditi was nettled at first, but when Patti sang he "wept genuine tears of emotion." We don't turn on the tear tap for Patti now.

Why has the King disbanded his band? It sounds like a pun, but it is a serious question. From time immemorial, as Mr. Shedlock has reminded us, musicians have been in the service of British kings and queens. Handel himself was in the pay of the Crown. This particular private band of the King was founded about the middle of the eighteenth century. The salaries of its thirty-four members have been paid out of King Edward's privy purse, and as he is a generous patron of the arts, it is reasonable to assume that there are good grounds for the decision to disband. But the passing away of such a time-honoured institution naturally gives cause for regret. Fortunately the musicians themselves are not likely to shed any tears over the disbandment, inasmuch as they will all be pensioned. And no doubt Sir Walter Parratt, the "Master of the King's Musick," will be pensioned too. Lucky musicians! Lucky conductor! If anybody would leave me an annuity of even a hundred pounds, I would burn my penholder and sing "Te Deum Laudamus" for the rest of my days.

I don't suppose you are likely to come across the "Letters of a Templar, 1820-50," just published by Messrs. Simpkin, so I will tell you of my musical "finds" in the book. Templar, of course, doesn't mean good templar. Edward Rushton, the Liverpool Stipendiary, was of the Middle Temple—a lawyer: hence his son, who edits the volume, calls him a Templar. He seems to have been musical: at any rate he went to the best concerts, and he

spoke his mind pretty freely on the slovenly Cathedral services of his day. He was at Gloucester in 1850, when he found the Cathedral music "disgraceful." Here is an *à propos* footnote by the editor. He says: "The great organist, W. T. Best, was, in his youth, a constant visitor at my father's house, and I remember my father in this year (1850) speaking to him on this subject, and urging him to write and call the attention of the public to the slovenly way in which the Cathedral services were at that time performed. Best quite agreed with my father in his opinion, and said that able musicians had already tried, by writing, to remedy the abuse." How I wish Best had written. His was a caustic pen.

Of all Rushton's experiences I think I envy him most his hearing Paganini play. I should have liked merely to see the wizard fiddler. He was such a weird figure that ladies used to faint when he came on the platform. Many people believed that he was in league with the devil; in fact they declared they saw the devil at his elbow when he handled the bow! It was even said that he had done his wife to death by tying her up and tickling her bare feet. Did you ever hear of such a diabolic incongruity as tickling a person to death? As a matter of fact, there was really no Mrs. Paganini, though the fiddler had a son, of whom he made a great pet. Rushton describes Paganini as "a tall and very thin man, with long nose, a very high, large, and bald forehead, very black and expressive eyes, a mouth the picture of commanding firmness, long black hair flowing down his neck and covering the sides of his head, and a complexion of bright olive." Now don't you wish that you had been Edward Rushton and had seen and heard Paganini? You would have been dead by this time, of course, but perhaps you would have been with Paganini in the Elysian fields, which, in the Scriptural phrase, would be "far better."

Two months ago I wrote in this column: "Dr. Johnson might have got wet feet, and then there would have been no Dictionary, no Boswell." Well, a reader of the JOURNAL actually writes: "I should like to know who that Boswell was, or *what* he was." It seems incredible, but there is the inquiry staring me in the face at this moment. Imagine the state of the man who has never heard of Boswell's Life of Johnson, the finest piece of biography in the English language! I would have taken the letter as a joke if I had not just read that the manager of a press-cutting agency has had to call three or four of his staff to account for having addressed cuttings to "Laurence Sterne, Esq." He says they had never heard of Sterne, consequently couldn't be expected to know that the author of "Tristram Shandy" died a hundred and thirty-five years ago. Upon my word, such ignorance is positively criminal in these vaunted enlightened days. If I were a millionaire

like Mr. Carnegie I would present my correspondent with a Free Library all to himself.

My hearty congratulations to Mr. August Manns on the honour that Oxford has done to him by making him a Doctor of Music. Mr. Manns might have been "Sir" August long ago if he had cared to share that so-called distinction with brewers and pork dealers and other commercial Toms, Dicks, and Harrys. But he did not care, and so declined

to be knighted, just as Mr. W. T. Best declined. At the Crystal Palace for over forty years Mr. Manns has not only performed the standard works of the great masters, and introduced at the earliest opportunity novelties by eminent living foreign composers, but also, though a foreigner by birth, has always been the champion of native art. And so, hearty congratulations again! "A Mann's a Mann, for a' that."

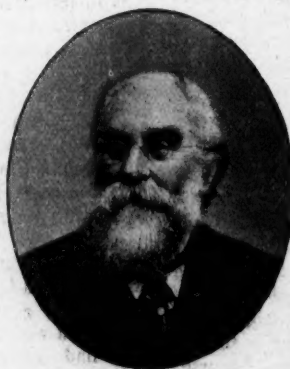
J. CUTHBERT HADDEN.

London Sunday School Choir.

LUTHER HINTON MEMORIAL.



THE sense of personal loss experienced by many members of the choir by Mr. Luther Hinton's lamented decease, and the large degree of affection with which he was regarded by his co-workers, has led to the formation of a committee to carry out a "memorial" project, which will fitly enshrine the memory and also commemorate the magnificent life-work of the late conductor and co-founder of the London Sunday School Choir. Suggestions as to the form of the "memorial" were many and various, but after long and anxious consideration the committee have decided upon a twin project, which will perpetuate the memory of the child-lover, and also form a permanent memorial of the musical enthusiast—for Mr. Hinton was most essentially both, in a very marked degree. The first portion of the project will be the setting apart of a large room at the "Passmore Edwards" Holiday Home at Clacton-on-Sea, which will contain Mr. Hinton's portrait, and upon the walls of which will be arranged other interesting mementoes of his association with the London Sunday School Choir. A memento tablet will record the name of the fund, and the amount raised. The Country Homes Committee of the Sunday School Union, under whose auspices the home is established, have kindly arranged to set apart a room of moderate dimensions for a fixed amount. The overplus of the fund will be devoted to paying the cost of sending chil-



MR. LUTHER HINTON.

dren (members of the Choir), to occupy the room for a fortnight at a time during the summer season. The success of the fund will enable the committee to send a large number of children to the seaside, the number being regulated by the amount subscribed.

The other and subsidiary portion of the scheme is the provision of a competition shield. In this project the committee have associated the name of Mr. Jonathan Barnard, Mr. Hinton's esteemed colleague and co-founder of the Choir, and its present manager-secretary. This "Founder's Shield" is a beautiful specimen of the silversmith's art, and will cost £30. It measures about thirty-three inches by twenty-seven inches, and has the photographs of Messrs. Hinton and Barnard in enamel, and in the centre a replica of a portion of the Crystal Palace Orchestra on one of the occasions when Mr. Hinton conducted. This very handsome trophy will be

competed for annually by choirs associated with the London Sunday School Choir, the first contest will probably be arranged for the Festival of 1904.

A very satisfactory (although up to the present an insufficient) response has been made to the appeal of the committee, and during the ensuing season many collections will doubtless be made at the various centres throughout the Metropolis. Anyone desiring to have a part in this worthy project will find a very ready response from the treasurer, H. E. Kershaw, Esq., J.P., 129, Curtain Road, Shoreditch, E.C.

Folkestone Nonconformist Choir Union.

On Monday, May 18th, a repetition of the music sung at the recent Choral Festival, was given in the Wesleyan Church, Grace Hill, the minister, the Rev. R. M. Spoor, presiding. An excellent sermon, brief and to the point, was given by the Rev. A. E.

Raw. The Revs. A. J. Palmer and W. G. Wellburn also took part. "O Worship the King," "Sing, O Heavens," and Dykes' "Te Deum in F," were given with much spirit. Mrs. Walton presided at the organ, and Mr. Minshall conducted.

Music at Hammersmith Wesleyan Church.

THE religious needs of this populous western suburb are catered for by the leading denominations, and one of the largest and best situated of the various chapels is the Wesleyan—a handsome fronted stone church, with a comfortably fitted interior. When the *Daily News* census was taken (on a very unfortunate day in January) the attendances at Hammersmith were so poor as to place the borough almost at the bottom of the list as regards average in proportion to the population. A somewhat similar verdict would, we fear, be recorded on the occasion of our visit, for the morning was wet, and the meagre congregation must have been composed of “stalwarts” who braved the elements rather than miss the service. Especially noticeable was the presence of the elderly folks, who participated in the congregational portions with evident enjoyment. But more noticeable still was the absence of the young folks, especially young men. Perhaps they attend more readily at the evening service, which is conducted on ordinary lines—the Liturgy being used in the morning service only.

Being the Sunday devoted to the furtherance of the claims of Foreign Missions throughout the whole of the Wesleyan churches, the hymns selected were naturally of that order. The opening hymn was 734, “Lord, if at Thy command,” and was sung to “Cana” with good effect. The chants, etc., were taken from the denominational selection, the *Venite* being Chant 41 (Turner). This was sung with due attention, and with a familiarity of rendition which tended to enlist the co-operation of the congregation. The *Te Deum* was taken to two chants—No. 129, by Turle, and No. 78, Hy. Smart, the two forming a pleasing contrast, each being well adapted to the portions of the immortal hymn to which they were respectively allotted. The *Jubilate* was by Sir John Goss, better known to the congregation, one would judge, than the former selections. The “leading” qualities of the choir were well exhibited in the rendering of the chants, the pointing being unexceptional, the

emphasis pleasing in its well-judged correctness. Some praise for these excellences is undoubtedly due to the organist, whose sympathetic playing furnished just the support needed to give the words their proper value. The remaining hymns were No. 741, “Behold the mountain of the Lord,” taken to “St. Raphael,” which was substituted for the tune attached (“Richmond”). No. 218, “See how great a flame aspires,” to Elvey’s “St. George”—well known and very heartily sung. The only remaining hymn, 742, “Salvation! O the joyful sound!” was sung with true Methodist fervour to “Ashley” with Doxology, which went with such a swing that one

would not have been greatly surprised if some enthusiastic brother had started a repetition when the hymn was finished, but once through seemed to suffice. The preacher was Rev. Joseph Dixon, the senior minister of the circuit, who applied himself to the topic of the day with energy and conviction—not sparing the weak points (such as the non-employment of women missionaries in India), and not over emphasising the strong features of the successes in the denominational missionary enterprise. There was a freshness of treatment about the subject which augured well for the usual run of the preacher’s discourses, and which fully accounted for the interested attention with



MRS. C. M. BRAITHWAITE.

which the sermon was received. During the offertory a very pleasing “Berceuse” was played on the organ—a taking little piece by Albeinz.

At the close of the service, seeing that the choir remained for further work, opportunity was taken to hear them prepare for the evening anthem. The piece rehearsed was Josiah Booth’s “Whom have I in Heaven but Thee?” from the Bristol Anthem Book. The membership of the choir is not large, and owing to a paucity of ladies’ voices the services of six or seven boys have been enlisted, with good results. In the anthem under notice they seized the “points” of the choirmaster, and the piece improved as it progressed. A short talk with the energetic leader, Mr. C. Snaggs, at the finish of the rehearsal furnished an opportunity

of learning a little regarding the work accomplished under difficulties which were surmounted, and also gathering that the results of the labours of the choir were thoroughly appreciated. The average attendance was highly satisfactory, notwithstanding that the majority of the members were also workers in the Sunday School. Cordial co-operation in school matters is a feature of choir life—the anniversary services being just now in view. A warm word of appreciation is due to Mrs. C. M. Braithwaite for her tasteful playing and accompaniments, and also for her influence among the

members, especially the juniors. Some praise is also due to the congregation, which—for its size—ranks high for the hearty way in which Liturgy and hymns were participated in. A cordial invitation by one of the stewards to attend the church “if a stranger in the district,” with a presentation of the Circuit Order of Services, deepened the favourable impression gained during the service regarding the church and its congregation. With an attractive minister, a good choir and organ, and with courteous ushers, a different result should be the portion of the people on very many Sundays.

Famous Yorkshire Musicians.

BY ARTHUR PEARSON.

(Concluded from page 73.)



MAN of rare musical genius was William Jackson (1816-1866), a native of Masham. He was practically a self-taught musician. His compositions embrace two oratorios, two cantatas, glees, etc. A Manual of Singing from his pen has attained to a very wide popularity. Perhaps his best liked composition is the truly effective glee, “The Sisters of the Sea.” For some years Jackson was the conductor of the Bradford Festival Choral Society, and was engaged in the music business (along with William Winn, the eminent bass vocalist) in Bradford—the place and centre of his life’s labours.

Sir Joseph Barnby, one of Yorkshire’s most worthy sons, was born at York on August 12th, 1838. He started his musical career as a chorister at York Minster. A student at the Royal Academy of Music, he early showed signs of exceptional musical ability; at the comparatively early age of seventeen he had composed the now popular Service in E—an effort not unworthy of far riper powers, and exhibiting very decided creative gifts. For many years Barnby held the post of conductor of the Royal Choral Society, one of the finest choral bodies in the country, if not in the whole world. From 1892 to 1896 he acted as Principal of the Guildhall School of Music—a position worth £1,000 a year. In 1892 he was knighted, in consideration of his eminent service to the art of music. Among other offices held during his busy career were: organist and director of the choir of St. Andrew’s Church, Wells Street, London; music master at Eton College; and musical adviser to the firm of Novello. Barnby wrote extensively for the Church (services, anthems, two volumes of hymn tunes), in addition to the favourite sacred-idyll, “Rebekah,” a fine setting of “The Lord is King” (produced at the Leeds Musical Festival, 1883), and numerous songs, part-songs, and miscellaneous pieces, vocal and instrumental. His death at London on January 28th, 1896, somewhat sudden and unexpected, left a void in the ranks of the musical profession by no means easily filled.

Another illustrious church composer, the Rev.

John Bacchus Dykes, wrote hymn tunes, many of which are heard Sunday after Sunday throughout the length and breadth of the land. He was born at Hull in 1823, and died at St. Leonards in 1876. In 1849 he became precentor of Durham Cathedral; and, subsequently, held the vicariate of St. Oswald’s Church, Durham. The University of Durham conferred on him the degree of Doctor in Music in the year 1861. Dykes has written a Service in F, and several anthems. His fame, however, rests on his really fine hymn tunes, which are exceedingly numerous. Most modern books of psalmody contain specimens from this composer, who has not inaptly been termed “the king of hymn tune writers.” The loss to the church and home circle of Dr. Dykes’ beautiful tunes would indeed be irreparable. He wrote settings to no less than 250 hymns. Universal favourites are the tunes: “St. Bees,” “St. Agnes,” “Hollingside,” “Alford” (perhaps the finest of the collection), “Pax Dei,” “Almsgiving,” “Requiescat,” “St. Oswald,” “Sanctuary,” “St. Sylvester,” and “Vox Delecti.” At Dr. Dykes’ death £10,000 was raised as a memorial. His widow died in October last, at the age of 75.

Yet another prominent musician who devoted his talents to the cause of church music, comes in the person of Dr. John Naylor (1838-1887). Trained under that excellent musician, Mr. Robert Burton, at the Leeds Parish Church, he proved himself an apt pupil. Dr. Naylor held several notable appointments at Scarborough and elsewhere, prior to his being preferred to the important position as organist and director of the choir at York Minster. He has composed a solid and scholarly cantata, “Jeremiah” (a work embracing twenty-six numbers)—also services, anthems, etc. Dr. Naylor was a church organist of the very front rank; while his compositions, although not very numerous, exhibit true church-like dignity of style, and consummate musicianship. Two sons, Dr. E. W. Naylor and Mr. C. L. Naylor, are following the father’s calling, and both have won more than parochial renown in their respective spheres—the former being Lecturer in Music at Emmanuel College, Cambridge, and

Sing to the Lord.

Chorus from Harvest Cantata "Praise the name of the Lord."

by J. ALLANSON BENSON.

London: "Musical Journal" Office, 29 Paternoster Row. E.C. Price 2d, Tonic-sol-fa 1d

Allegro. $\text{♩} = 168$.

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

Gt. Man. Ped. Man. Ped.

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

Gt. Man. Ped. Man. Ped.

Lord, sing — to the Lord, O sing to the Lord, sing — to the Lord.

Lord, O sing to the Lord, O sing to the Lord, O sing to the Lord.

Lord, O sing to the Lord, O sing — to the Lord, O sing to the Lord.

Lord, O sing to the Lord, O sing to the Lord, O sing to the Lord.

He covereth the heav'n with clouds, He pre-par-eth rain for the earth, He

He covereth the heav'n with clouds, He pre-par-eth rain for the earth, He

He covereth the heav'n with clouds, He pre-par-eth rain for the earth, He

He covereth the heav'n with clouds, He pre-par-eth rain for the earth, He

Sw. Gt Gamba. Sw.

maketh the grass to grow upon the mountains, and herb for the service of men, — and herb for the

maketh the grass to grow upon the mountains, and herb for the service of men, — and herb for the

maketh the grass to grow upon the mountains, and herb for the service of men, — and herb for the

maketh the grass to grow upon the mountains, and herb for the service of men, — and herb for the

Sw. Gt.

He service of men. He maketh the grass to grow upon the mountains, and herb for the

He service of men. He maketh the grass to grow upon the mountains, and herb — for the

He service of men. He maketh the grass to grow upon the mountains, and herb — for the

He service of men. He maketh the grass to grow upon the mountains, and herb — for the

Gt. Sw. Gt.

service of men. *ff* He laid the found-a-tions of the earth,

service of men. *ff* He laid the found-a-tions of the earth,

service of men. *ff* He laid the found-a-tions of the earth,

service of men. *ff* He laid the found-a-tions of the earth, He cover'd it with the

Sw. *Full Sw.*

Ped. Doppio. *Ped. 16 ft*

The waters stood above the mountains,

The waters stood above the mountains,

He cover'd it with the deep as with a garment,

deep as with a garment, a-bove the

Gt op. Diap.

He cover'd it with the deep as with a

He cover'd it with the deep as with a garment,

mountains.

Sw.

garment, The wa - ters stood — a-bove the mountains.

ff At His re-buke they fled!

The wa - ters stood — a-bove the mountains.

ff At His re-buke they fled!

The wa - ters stood — a-bove the mountains.

ff At His re-buke they fled!

The wa - ters stood a-bove the mountains.

ff At His re-buke they fled!

ff

gt

Co

mf *dim.* *p*

At the voice of His thunder they hasted a-way. At the voice of His thunder they

mf *dim.* *p*

At the voice of His thunder they hasted a-way. At the voice of His thunder they

mf *dim.* *p*

At the voice of His thunder they hasted a-way. At the voice of His thunder they

mf *dim.* *p*

At the voice of His thunder they hasted a-way. At the voice of His thunder they

Sw. *Sw. reduce.*

per dandosi.

hasted a-way.

hasted a-way.

hasted a-way.

hasted a-way.

dim. *Gl.* *p cresc.* *mf cresc.* *f*

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto Him

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto Him

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto Him

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto Him

Man. Ped. Man. Ped.

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the Lord

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the Lord

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the Lord

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the Lord

Lord sing to the Lord, O sing to the Lord, sing to the Lord. O sing to the Lord.

Lord, O sing to the Lord, O sing to the Lord, O sing to the Lord. O sing to the Lord.

Lord, O sing to the Lord, O sing — to the Lord, O sing to the Lord. O sing to the Lord.

Lord, O sing to the Lord, O sing to the Lord, O sing to the Lord. O sing to the Lord.

Man. Ped. Man.

O sing to the Lord. O sing — to the Lord. ———

O sing to the Lord. O sing — to the Lord. ———

O sing to the Lord. O sing — to the Lord. ———

O sing to the Lord. O sing — to the Lord. ———

Ped. Man. Ped.

London: "Musical Journal" Office, 29 Paternoster Row, E. C. Price 2d. Tonic-sol-fa 1d.



the latter Musical Director of the Harrogate Corporation Concerts.

Attention is now called to several celebrated Yorkshire-born musicians, still living, and who, therefore, have been reserved until the last. Of these the first, in point of date, is Sir Walter Parratt, born at Huddersfield in 1841. Since the year 1882 this talented man has held the post of organist of His Majesty's Chapel Royal, Windsor. In 1893 Sir Walter Parratt was appointed Master of Music to the late Queen; and he now fills the same high office under His Majesty King Edward VII. Sir Walter Parratt holds degrees and diplomas from many of the recognised universities and scholastic institutions in this country; and he is a member of the Victorian Order. His compositions include anthems and other church music, organ works, and miscellaneous pieces, sacred and secular. His contributions to current musical literature are highly prized by musicians. He was knighted in 1892. Sir Walter Parratt, it may be of interest to note, has earned distinction as a chess player, and he has been known to engage in a game of chess, and at the same time play a most complex organ piece at first sight. This feat he very seldom fails to perform with success, to the great delight, he it said, of the members of the Royal household.

Also a native of Huddersfield is Dr. Albert Lister Peace, born in 1845. From early childhood he displayed wonderful precocity, and at the age of nine he entered upon his first organ appointment. For many years he was organist of Glasgow Cathedral, and in the great Clyde city Dr. Peace rendered signal service, not only to the cause of church music, but to the art of music in general. As a solo organist he is exceedingly popular, having given recitals in almost every town and city in Great Britain. In 1894 he succeeded that greatest of all English organists (W. T. Best) to the post of organist of St. George's Hall, Liverpool. Dr. Peace has composed a church cantata, "St. John the Baptist," a number of anthems, and a large amount of organ music.

Dr. John Varley Roberts, born on September 25th, 1841, at Stanningley, near Leeds, may be classed among the most prolific of living Yorkshire composers. He started his musical career as organist of the Farsley Parish Church. From there he went to Armley, and thenceforward to Halifax Parish Church. He stayed at Halifax many years, until he was called to his present position at Magdalen College, Oxford. Dr. Roberts stands among the most prominent English church organists of the present time; and he is a worthy successor to Sir John Stainer and Sir Walter Parratt—both former organists of Magdalen College, Oxford. Included in the bulky catalogue of compositions by Dr. Roberts are: sacred cantatas, anthems ("Seek ye the Lord" having obtained a world-wide popularity), services, organ music, and occasional pieces in various forms. He has also written an appendix and supplement to Cheetham's Psalmody, and a noteworthy book on "Church Choir Training"—the latter being very highly commended by the entire musical press.

A musician of high repute is John Maude Crament, born in 1845 at Bolton Percy, near York. His masters were Sir George Macfarren and Frederick Kiel, the learned German contrapuntist. He obtained a diploma for organ playing at the High School of Music, Berlin, and gained a like distinction for musical composition from the Berlin Royal Academy of Arts. In 1879 he passed the Mus. Bac. examination at the University of Oxford. Mr. Crament's compositions embrace a fine setting of the One-hundred-and-forty-fifth Psalm (published in the autumn of the year 1886), and a volume of Six Anthems, beside numerous smaller works. All his writings evince artistic taste and ability, the book of anthems—an altogether excellent collection—calling for special praise. Mr. Crament now holds several musical appointments in London, where, for years past, he has resided.

Frederic Cliffe, born at Low Moor in 1857, takes rank among the select few English composers who have distinguished themselves by their orchestral writings. Early in life he secured a scholarship in connection with one of the London training schools, and as a consequence he received instruction from the most eminent masters. During his student days he attracted the attention of Sir Arthur Sullivan, who, in his generous way, warmly encouraged the young Yorkshireman. At present, in addition to other public appointments, he acts as a professor and examiner to the Royal College of Music, London. His principal works are symphonies (one of which, upon its production a few years ago, created quite a sensation in the musical world), an orchestral suite, and a violin concerto (first performed at the Norwich Musical Festival in 1896).

Few instrumental performers in this country can truthfully lay claim to a wider constituency of admirers than Alfred Hollins, the talented blind organist—a Yorkshire musician of whom it may be said all organ enthusiasts are justly proud. He was trained at the Royal Normal College of Music for the Blind; and, as a student, he early displayed signs of remarkable natural gifts. His playing has called forth the admiration of no less an authority than the great Hans von Bülow. He has a very fine power of extemporisation on the organ; and his style of accompanying a choral service is truly excellent. At present he fills the post of organist of Free St. George's Church, Edinburgh. His compositions, all of which have a distinctly modern ring, are chiefly for the organ, although he has written anthems, and other church music. A feature of his instrumental music is the happy manner in which the subjects are combined—a favourite device of the composer, and seldom failing in effect. Certainly, no organ recital programme of a representative English character could be considered complete without a contribution from the eminently gifted Alfred Hollins.

A native of Bradford is Charles Marshall, known to vocalists through his charming and attractive songs. His setting of Longfellow's "There is a Reaper," and the song "Mine and Thine," bespeak sterling musicianship, coupled with considerable

knowledge of vocal effect. One of his latest efforts is "The Three Merry Kings," a bold inspiring bass-song. The London music publishers are keenly alive to the market value of this composer's vocal music; his songs, part-songs, etc., may be found in the catalogues of many of the most enterprising houses. He has long resided in London, where, in addition to composition, he devotes considerable time to educational work.

The promising song composer, Albert Mallinson, was born at Leeds; and, after studying under local professors, he went to Germany, there to seek the advice of the most prominent masters. He is now settled in London, and has already made a name and position for himself. Recently, in conjunction with his wife (an accomplished German lady), he gave a vocal recital, when the programme, consisting of his own songs, was well received by a

critical London audience. His lyrical compositions will bear comparison with the finest productions of recent years; the critics are full of praise for the "Schubert of the English song world." His setting of "O my Garden" is one of the most beautiful vocal gems that he has yet given us, and may be reckoned upon to find favour with all vocalists who appreciate artistic, unconventional, and really singable songs.

In bringing to a close this estimation of past and present Yorkshire musicians the writer is conscious of the fact that little more than the fringe of the subject, so to speak, has herein been touched upon; yet, if he should have done no other than revive a kindly interest in the lives and doings of a noble, loyal, and deserving band of art-workers, the effort—a labour of love—will not have been altogether wasted or in vain.

Oxford Free Church Choir Union.

THE Oxford Free Church Choir Union added to its triumphs by its performance of Mendelssohn's masterpiece on April 30th. The "Elijah" is always popular, and in spite of threatening weather, the Town Hall was filled to its utmost capacity with an appreciative and enthusiastic audience. It is rather to be regretted (from an artistic point of view) that the request that there should be no applause did not receive entire acquiescence, for much as a fine rendering of some of the pieces may move one to an expression of feeling, yet in an oratorio, applause always breaks the continuity of the numbers and mars the beauty of the work regarded as a harmonious whole. At the same time the singers well deserved the approval which their efforts called forth, for their performance on the whole was certainly a fine one. The altos were, unfortunately, somewhat few in number, so that they were a little deficient in volume of sound, but otherwise the chorus was well-balanced; and all parts must be complimented on the splendid way in which they attacked their leads. The orchestra, both for completeness and capability, left nothing to be desired; the only difficulty being that in a few places the combined power of the band and the organ proved too much for the strength of the chorus. The soloists

also proved to be thoroughly equal to their respective tasks. Madame Siviter is well known in Oxford, and her splendid voice has lost none of its powers. Miss Greta Williams has an exceedingly fine voice and sings with much feeling, though she seemed more at home in the quieter rôle of "The Angel" than in the more dramatic representation of the insulted majesty of Queen Jezebel. Mr. Collings interpreted the tenor music in unimpeachable style, and Mr. Fred Johnson fully justified the step taken by the committee in selecting him to sustain the part of "the mighty Tishbite."

The whole performance reflects the utmost credit on all concerned. Mr. Alfred Wiblin is a most painstaking conductor, and must be complimented on the able way in which the choir has been trained, and on the perfect control he exercised over the forces under him. Mr. Kennett-Hayes is an efficient leader, and Mr. A. F. Kerry presided at the organ with all his usual ability and taste. No report of the Union's work would be complete without mention being made of Miss V. C. Gardiner, who has faithfully filled the somewhat arduous post of accompanist during the rehearsals; and of Mr. C. W. Strange, the indefatigable secretary, to whose energy much of the success of the festival is due.

Soul Impressions by Good Music.

IF there were in your mind a photographic plate, what would you want exposed before it? What would you want fixed on it for life?

The "if" need not be there. The soul is such a plate; it receives impressions the most easily; it "fixes" them, as the photographers say, unconsciously but securely, and one cannot get rid of them if one would.

This being true, it is well seen that the student of music should, in so far as his power lies, expose the sensitive plate of his musical soul only to such performances and such music as will be of advantage to him in further development of his musical self.

A plate cannot continuously be exposed to tawdry views and then display the finest of scenery. No more can the mind be saturated in trivial music and then be opened to and retain the delicate impressions of that which is of the most skilful handiwork and the most artistic reproduction.

In other words, hear as little trash as possible;

hear as much good music as possible. Waste no time or money on concerts of only mediocre value. Save your efforts for those of the best grade. What does it profit man if he gain a whole world of notes and lose his own musical soul?

A young pianist may pay a high figure to hear a recital by a very celebrated performer. But is it not well invested, provided the student has a sensitive plate in his soul? If he goes to that recital simply to enjoy manual dexterity it is wasted; a circus would do as well. But if he is ready to receive impressions, if he is ready to let some artistic spark be kindled into flame, then it is the best investment he ever made. For it could do what no ordinary lessons could, unless his teacher has as great artistic powers as the performer he hears.

This is a short sermon, but it has much in it for the student who is willing to learn from the experience of others; and once in a while there is found such a one.

Concerning the Rise and Progress of Hymn-tune Adaptations.

BY J. R. GRIFFITHS, MUS. BAC.



PROBABLY most of us are familiar with tunes bearing some such ascription as "Adapted from Handel," "Adapted from Mendelssohn." Occasionally such a process of tune-making may be attended with satisfactory results, but in the great majority of cases this mode of "cribbing, cabining, and confining" a well-known sacred melody in order to fit the narrow dimensions of a tune, is disastrous in the extreme, and merits hearty condemnation.

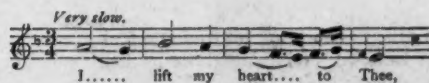
It is not our present intention, however, to deal with the propriety or otherwise of making such adaptations, but rather to trace the growth of such a practice; a practice, by the way, which is closely allied to another, namely, that of selecting a melody associated with secular words and setting it to sacred words for use in church. Was it not the prevalence of this latter practice that caused Palestrina to compose some of his finest music directly for church use, and in this way rescued worship music for the time being from the abuses that had so insidiously crept into it?

The hymn-tune, be it remembered, dates practically from the time of Luther, and it was in his day that the first collections of tunes were published. Who composed these early tunes it is difficult to say. But by whomsoever they were written, it is a matter for thankfulness that they were composed in a style so appropriate, that even to-day they are often adopted as models of what church tunes should be—simple, solemn, and stately. This style, set in the early part of the sixteenth century, held sway during the remainder of that and the whole of the following century. With the advent of the eighteenth, however, came a slight change, and this notably in two directions, namely, a tendency to use more than one note to a syllable, and to use triple instead of—or perhaps we should say in addition to—duple time. As examples of early tunes in this newer style, we may cite the Easter Hymn and St. Matthew, both of which appeared about the year 1708. This twofold tendency just referred to was still further accentuated by the appearance of *hymns*—as distinct from metrical psalms—which came in increasing numbers from the pens of such writers as Watts and Charles Wesley; and also by the rise of Wesleyan Methodism itself, which brought in its wake a taste for tunes lighter in character than the stately old psalm tunes. Just about this time, moreover, arose the popularity of Handel's oratorios, the melodies in which took the musical, and, to a certain extent, the religious world, by storm—a fact the meaning of which will presently be seen.

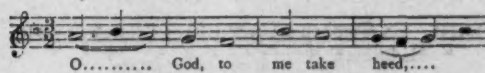
At the outset, when collecting materials for this paper, the writer put to himself this question:

Seeing that the *raison d'être* of a tune adaptation was the adoption of a popular melody, which composer's music would be sufficiently popular first to fall a victim to such treatment? And hastily running over the names of the great musicians, he came to Handel, and the thought instantly suggested itself, surely it must be his compositions, if anyone's, which would first suffer in this way. And with this thought in mind, the writer examined a large number of tune books both prior to, and subsequent to, Handel's time, and found, as indeed he had begun to expect, that Handel was practically the first great composer whose music was adapted to make hymn-tunes. (Of course, in saying this, one is aware that the music of earlier composers—Palestrina, for instance—has been drawn upon in tune-making; but in their case it was done in more recent years, and when the fashion had already been set.)

Up to the moment of going to press, the writer has not found any adaptation of Handel made during that composer's lifetime. The earliest collection of tunes in which he has found a Handel specimen is Thomas Chapman's "Young Gentleman and Ladies' Musical Companion" (published 1772-74), where, among tunes of all sorts and conditions, we find on page 74 of Vol. I., the air "Wise men flattering" arranged as "Hymn lviii., set by Mr. Handel," the words commencing, "Come hither, all ye weary souls." Seeing, however, that an abbreviated version of the symphony precedes the air, it is possible that this setting was intended as a *song* rather than as a *hymn-tune*. We will therefore pass on to our next quotation, which is a *bona-fide* tune, and properly harmonised in four parts. This is from Langdon's "Divine Harmony" (1774), where on page 12 we find "Psalm xxv., Handel," which thus begins:—

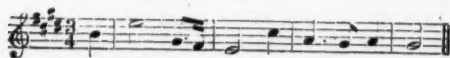


and is, of course, the minuet from the opera "Berenice," here arranged as a short metre double! On page 34 of the same work we find another Handel adaptation:—

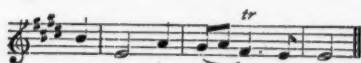


this being the popular air, "Verdi Prati," from the opera "Alcina." Our next quotation is one we should not have been surprised to find earlier than those just given, namely, an arrangement of "I know that my Redeemer liveth." This we find in

Aaron Williams' "Psalmody in Miniature" (1778), page 130, under the name of "Bradford," and set as a common metre:—



and ending thus:—



This proved a very popular adaptation, and was incorporated in one form or another in many collections, including Bond's "Psalms of David" (c. 1780), where it is called "Messiah," and set to the hymn, "How long wilt Thou forget me, Lord?" In Addington's collection (6th edit., 1786) it is found under this latter title on page 152. In Bland's "Collection of Divine Music" (c. 1795), it is nameless, and in the key of E flat; while in Dr. Alcock's "Harmony of Jerusalem" (1801) it is called "Whitehaven," and embellished with four shakes!

(To be concluded.)

Recital Programmes.

WHITBY.—Brunswick Wesleyan Church, on April 15th, by Mr. W. J. Stobbart, Mus.Bac., Dunelm, F.R.C.O.:—

AFTERNOON.

Sonata in style of Handel	...	Wolstenholme
Serenade	...	Moskowski
Adagio and Allegro from Cuckoo and Nightingale Concerto	...	Handel
(a) Andante	...	...
(b) Offertoire in F	...	Batiste
Gavotte	...	Marie
Marche Triomphale	...	Grison
Overture, "Zanetta"	...	Auber
Postlude in E flat	...	Wely

EVENING.

Prelude and Fugue in D	...	Bach
Barcarolle	...	Wolstenholme
Grand Offertoire in C minor	...	Batiste
Andantino in D flat	...	Lemare
Chorus of Angels	...	Clark
March in E flat	...	Wely
Legende, Op. 59	...	Dvorak
Grand Dramatic Fantasia	...	Neukomm
A concert on a lake interrupted by a thunderstorm.		
Overture in E minor	...	Morandi

GREAT YARMOUTH.—Congregational Church, on April 21st, by Dr. A. H. Mann:—

Concerto in G Major	...	Camidge
(a) Larghetto; (b) Fugue, Allegro; (c) Menuet; (d) March.	...	...
Air (with variations from Symphony in D)	...	Haydn
Sonata in B flat	...	Mendelssohn
(a) Allegro con brio; (b) Andante Religioso; (c) Allegretto; (d) Allegro Maestoso.	...	...
Anthem, "Sing Praises to the Lord"	...	Mann
Prelude and Fugue in G	...	Bach
Overture, "Occasional"	...	Handel
(a) Andante Maestoso; (b) Allegro; (c) Adagio; (d) March.	...	...

PERTH.—St. Stephen's United Free Church, by Mr. F. Midgley, F.R.C.O.:—

Scherzo	...	Best
Nocturne	...	Barnett
Fantaisie, "Sicilian Mariners' Hymn"	...	Lux
Epithalame	...	Mac-Master
Lied	...	Wolstenholme
Caprice	...	Guilmant
Marche des Templiers	...	Benedict

HANDSWORTH (NEAR BIRMINGHAM).—At the Baptist Church, Hamstead Road, by Mr. W. F. Newey:

Toccata and Fugue	...	Bach
Offertoire and Grand Chœur	...	Salomé
Gavotte	...	Reinecke
Elsa's Bridal Procession to Cathedral	...	Wagner
La Morena	...	Chaminade
Canilène	...	Faulkes
Toccata	...	Dubois

DENBIGH.—By Mr. J. R. Griffiths, Mus.Bac., at the opening of the organ in the English Presbyterian Church on April 23rd.

Toccata and Fugue in D minor	...	Bach
Nocturne in E flat	...	Chopin
Andante in F sharp minor	...	Wesley
(a) Elegy	...	Lemare
(b) Chanson triste	...	Tschaikowsky
Grand Chœur	...	Salomé
Intermezzo in D flat	...	Hollins
Simple Aveu	...	Thomé
(a) Largo	...	Handel
(b) Sing unto God	...	...

LEEDS.—At the U.M. Free Church, Lower Wortley, by Mr. H. Matthias Turton:—

Agitato (from Sonata Op. 148)	...	Rheinberger
Romanza and Allegretto	...	Wolstenholme
Fugue alla Gigue	...	Bach
Choral Song and Fugue	...	Wesley
Andante con Moto	...	Boëly
Fantaisie sur Deux Mélodies Anglaises	...	Guilmant
Scherzo in F	...	Hoffman
Etude Symphonique	...	Bossi

SALCOMBE.—At the opening of the new organ at the Wesleyan Church, April 30th, by Mr. D. Parkes (of Plymouth), Mus.Bac. (Oxon), F.R.C.O., L.R.A.M.:—

Variations on Sicilian Mariners' Hymn	...	Lux
War March of the Priests, "Athalie"	...	Mendelssohn
Festive March in D	...	Smart
(a) Meditation	...	D'Eury
(b) Toccato	...	...
(a) The Question	...	Wolstenholme
(b) The Answer	...	...
Grand Fantasia "The Storm"	...	Neukomm
Grand Chorus in D	...	Guilmant
Fantasia in F minor	...	Freyer
Grand Offertoire in D	...	Batiste
Grand Finale	...	Wagner

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. W. H. Goss.

METROPOLITAN.

CLAPTON.—The Downs Chapel was packed with an appreciative audience on Monday, May 4th, the occasion being the annual concert given by Mr. W. C. Webb, A.R.C.O., organist and choirmaster. A large and fairly well-balanced choir, made up of members of the recently-formed branch of the Nonconformist Choir Union, sang the choral portions, the most successful items being "O worship the King" (Nichol), "Sing O Heavens" (Sullivan), and Mozart's motett, "O God, when Thou appearest." The names of the soloists are sufficient guarantee for their excellence, and needless to add that their efforts met with loud applause; in some cases encores were demanded. Miss Nutter sang with exquisite taste and feeling Liddle's "Abide with Me," and Sullivan's "God shall wipe away all tears." Mr. Masters used his fine voice with excellent effect, and was obliged to repeatedly acknowledge the prolonged applause after his solos, "O Divine Redeemer" (Gounod), and "Cujus Animam" (Rossini). Mr. Montague Borwell rendered the impressive aria from Mendelssohn's "St. Paul," "O God have mercy," and "The Lord worketh wonders" ("Judas Maccabæus") Handel, in his well-known artistic style. We must not forget to mention Miss Winifred Marwood's work, as a large share of the programme fell to her; in Mendelssohn's "Hear my Prayer," she was most successful, both choir and soloist combining to make one of the best renderings of this old favourite it has been our pleasure to listen to. A novel addition to the programme were the organ solos of the talented boy organist, Master Harold Darke, "Andante in G" (Batiste), and "Marcia" (Guilmant), and in response to repeated demands for more, he played a prelude of his own composition. This clever young musician, who is only fourteen years of age, recently won a scholarship, which was open to all England. The keenness of the composition will be somewhat understood from the fact that some of the entrants were several years Darke's senior. He has a great future before him in the musical world. The accompaniments were played by Mr. Louis F. Goodwin (organ), and Mr. John Jeffreys (piano). Mr. Webb, as conductor, is to be congratulated upon the unqualified success of the concert, and it added one more to his list of triumphs. A silver collection was taken to benefit the Orphanage funds of the Incorporated Society of Musicians.

STRAND.—Mr. C. E. Smith desires to thank, through our columns, those ladies and gentlemen who assisted in the choir during the Baptist Union meetings.

PROVINCIAL.

ALDRESHOT.—The Wesleyan Choir gave a musical performance at the Wesley Hall on Wednesday, April 24th, which was a pleasure to themselves and to the large audience which had assembled to listen to them. The principal item on the programme was the sacred cantata, "Day and Night," composed by Mr. H. Ernest Nichol. The choir and orchestra which rendered this were conducted by Mr. W. E. Curry, and their singing and playing gave evidence of a careful study of the work. The vocal music, especially, was most creditable,

and the solo work of Miss N. Mead, Miss B. Williams, Miss Nessie Bell, and Mr. Crawley received hearty applause. Mr. Curry may certainly be proud of the choir, for their performance proved that in the way of natural gifts and training the average is particularly high. The orchestra was composed of instrumentalists who at various times assist at the services and meetings held in connection with the Wesleyan Church, and the duties devolving upon them in connection with the production of the cantata were discharged in a very able manner. A few miscellaneous items preceded the cantata. The orchestra opened with the march "Candahar," and subsequently played "The Joyous Re-union" and "A Chariot Race." Miss Nessie Bell and Miss B. Williams also appeared, the former singing "The Child of Nazareth," and the latter "A Song of Thanksgiving." Both efforts were in excellent taste, and the audience were not slow to show their appreciation. The accompaniments during the evening were played by Miss Williams and Miss B. Williams. The Rev. S. Langdon, superintendent of the circuit, performed the duties of chairman.

ALSAGER.—Choir sermons were preached at Wesley Place to large congregations by the Rev. Leonard Ashworth. At the morning service the choir rendered the "Te Deum" (Dr. Hopkins), and the anthem, "I was glad" (Higgs). In the afternoon a musical service was presided over by Mrs. H. G. Broomfield. A beautiful address was given by Mrs. G. Renton. Miss Annie Shirley sang "The Holy Message" (Challinor), and the solo in Mendelssohn's "Hear My Prayer." Miss Maud Gibbons gave Sullivan's "Lost Chord," and "There is a green hill far away" (Gounod). Miss Lucas, Mrs. Bibbey, Messrs. S. Thomas and J. L. Smith sang two quartets, "Lead, Kindly Light" (Sullivan), and "The Shepherd's Farewell" (Smart). At the evening service Miss Shirley gave "Sun of my Soul" (Adams), and Miss Gibbons "Ye that are Weary" (L. Kane), and the duet from the "Holy City," "They shall hunger no more." The choir rendered Gounod's "Come unto Him" and "Hear my Prayer." Mr. John Arrowsmith presided at the organ. Services most successful and enjoyable.

BLACKFORD BRIDGE (NEAR BURY).—The anniversary services in connection with the Congregational Sunday School were held on May 17th, when interesting musical selections were given. In the afternoon the cantata "The Love of God" (Berridge), was rendered by an efficient choir. The soloists were Misses Bamford and Auty, and Messrs. Blackley and Minton, all of whom acquitted themselves well. Mr. Spencer was at the organ, and Mr. Nuttall ably conducted. The day's collections amounted to £75.

BOLTON.—On the occasion of reopening the organ at the Primitive Methodist Church, Moor Lane, on Sunday, April 19th, special sermons were preached by J. Hulme, Esq., of Lostock. At the evening service Miss Lizzie Philips sang the solo "Dream of Paradise" (Gray), and the home choir rendered the anthem "Messiah's Name" in capital style. In the afternoon the home choir, assisted by Miss Philips, gave a musical service, consisting of the anthems "Hail, Blessed Morn," "Endless Praise," "Sing we Merrily," "Awake, O Heart," "Wondrous Love." Mr.

Lagar conducted, and Mr. Parkinson was organist. —On Wednesday, April 29th, the Primitive Methodist Choral Society gave a capital rendering of the cantata "The City of God," Miss Hulme, Miss Withnell, Mr. Withnell, and Mr. Hulme being the soloists; conductor, Mr. Hanesworth, and organist, Mr. Warwick. —On Sunday, May 3rd, special sermons were preached by W. H. Ormesher, Esq., of Atherton. At the evening service, Mr. G. Storey sang the solo, "But Thou didst not leave" (Handel), and the home choir gave the anthem, "What is man," very effectively. In the afternoon a grand musical service was given. His Worship the Mayor, Ald. J. Miles, J.P., presided at the organ, and rendered selections in a very pleasing manner. Miss Philips sang the solos, "In verdure clad," and "Rock of Ages," Mr. W. Crumlehulme also gave a fine rendering of the solos "Arm, arm, ye brave" (Judas Maccabeus), "And my Paternal Love" (Samson). The choir sang the anthems, "Blessed are the people" (Newsome), and "Show us Thy mercy" (Pearson).

EGHAM.—At the Literary Institute, on April 23rd, Gaul's popular cantata, "The Holy City," was given by a band and chorus of seventy performers under the conductorship of Mr. A. Montgomery. The chorus consisted of the choir of Egham Hill Congregational Church (about thirty-eight), whose numbers were augmented by other singers from Egham and Staines. The members of the band were drawn from the neighbourhood and ably led by Miss Helen Cross, Miss Simpson accompanying at the piano and Mr. Sydney Janes at the organ; H. Burden Smith, 'cello; F. Symons, double bass. The large hall was filled to overflowing by an enthusiastic audience who thoroughly appreciated the excellent rendering of the choruses. Special mention should be made of the following:—"Thine is the kingdom," "A new heaven and earth" by Mr. Walter Dodds, and the Choral Sanctus, "Holy, holy, holy." The unaccompanied chorus, "The fining pot is for silver," showed traces of excellent training and was given with good expression. Much credit is due to Mr. A. Montgomery and Mr. B. Tice, joint conductors, for the very painstaking way they had prepared the chorus for their final effort. Unfortunately at the last minute it was found that Madame Edwards would not be able to take her part in the concert owing to a severe cold, but Mr. H. V. Janes and Mr. Abel Starkey very pluckily stepped into the breach, so that the entire programme was given with but two exceptions. Mention must be made of the exquisite violin solo and encore given by Mr. E. H. Donkin, of the Royal Holloway College. It was one of the features of the evening; also the solos by Miss Carrie Herwin and Mr. Walter Dodds received enthusiastic applause.

EXETER.—The third annual festival of the combined Wesleyan choirs of Exeter and Torquay took place at the Mint Church, Exeter, on May 13th. Starting with "Elijah," followed last year by the "Hymn of Praise" and Handel's "Coronation Anthem," the choirs now gave a capital performance of "The Creation," which is to be repeated at Torquay in the autumn, the Exeter choirs returning the visit. Mr. F. J. Shapcott, L.R.A.M., (of the Mint Church) ably conducted; Mr. E. W. Goss (of Union Street, Torquay), presided at the organ, and, in conjunction with the Union Street orchestral band, assisted by three professional gentlemen, most efficiently supplied the accompaniments. Mrs. Cissie Herbert (Gold Medallist, L.A.M.), proved herself the possessor of a fine voice, and sang the soprano solos admir-

ably; Mr. Frank Webster and Mr. J. H. Matthew being allotted the tenor and bass solos. The chorus numbered about 140 voices, and, thanks to the careful and painstaking training bestowed on them by Mr. F. J. Shapcott and Mr. F. J. Goss, acquitted themselves remarkably well, both as to attack, enunciation, and tone. The afternoon was devoted to a rehearsal, after which the choirs were kindly entertained at tea by the Mayor and Mayoress of Exeter. The performance, in the evening, was attended by a large and delighted audience, and financially, as musically, was a decided success.

FOLKESTONE.—On May 11th the choir of the Baptist Church, assisted by friends, gave a performance of "Daniel" to a fairly large audience. The parts were taken as follows: The Queen, Mrs. F. W. Pope; the King, Mr. Herbert Dobbie; Sister of Azariah, Miss Clara Dobbie; Azariah, Mr. D. E. Gordon; Daniel, Mr. Inston Bowman; Herald, Mr. F. C. Lepper. Mrs. Williams was at the organ, Mr. G. D. Cooper at the piano, and Mr. F. W. Pope conducted. The Rev. J. C. Carlile presided, and pleaded for a good collection for one of their mission stations.

HECKMONDWIKE.—The anniversary services in connection with the Healey Branch Sunday School were held in the Upper Independent Chapel on Sunday, May 10th, when sermons were preached morning and evening by the Rev. G. Watt Smith, of Leeds. The hymns and tunes were of the usual "anniversary" type, and were heartily sung by the children. One of the tunes was entitled, "The Children's Prayer," being a composition by the late Dr. Spark. This was sung with much taste and expression. The anthem was taken from a cantata by J. Guest, and consisted of a setting of the hymn, "Hark! the Song of Jubilee." It is not entirely original, a few bars of Handel's "Hallelujah Chorus" ("Messiah"), being interpolated. The present writer ventures to doubt the wisdom of this proceeding on the part of the composer. Chorales and hymn tunes by various writers may be, and have been, incorporated, with advantage, in oratorios, cantatas, and anthems. Indeed, we have the authority of such great masters as Bach and Mendelssohn for this practice, but examples such as the one referred to above seem somewhat out of place. However, the anthem was sung with great spirit, and was evidently enjoyed by the scholars and congregation. Undoubtedly the great musical feature of the morning service was the refined singing of Handel's duet from "Judas Maccabæus"—"O lovely peace"—by Misses Brears and Pearson. The two voices blended admirably, the intonation being faultless. At the evening service, also, Miss Brears delighted the large congregation with a most sympathetic rendering of Handel's air, "I know that my Redeemer liveth." It may be mentioned here that both Miss Brears and Miss Pearson are members of the Upper Chapel Choir, which now contains several most capable soloists in each of the four parts. Mr. J. Lockwood was the conductor, and great credit is due to him for the excellent manner in which the scholars sang their hymns and anthem. Mr. J. W. Burnley presided at the organ, and his opening, offertory, and concluding voluntaries, were as follows: "Adagio from the Symphony in E flat major" (No. 4), Haydn; "Intermezzo" (A major), E. Townsend Driffeld; "Finale to the First 'Sonata da Camera' for the Organ," A. L. Peace; "Allegro Cantabile from the Fifth Organ Symphony," C. M. Widor; "Andante," varied (G

major), Batiste; "March upon a Theme of Handel," Guilmant.

HIGH WYCOMBE.—An organ recital was given by Mr. Fountain Meen on May 5th, at Trinity Congregational Church. The items were:—"Sonata in C minor" (Mendelssohn), "Variations on Russian Hymn" (Freyer), "Fugue in G" (Krebs), Fantasia, "The Storm" (Lemmens), "Andantino" (Lemare), "Le Carillon" (Wolstenholme), and "Toccata" (Dubois). Miss Alice Simon's singing was much admired, and the chapel was quite full.

OLDHAM.—On Sunday, May 10th, at the Wesley Chapel, the annual Choir Festival Services were held, when good congregations gathered. The morning anthems were Stainer's "Awake, put on thy strength," and Handel's "Then round about the starry throne," from "Samson." The evening service was attended by a very large congregation, who entered most heartily in the hymns, which were well-known, and set to old tunes. The anthems and choruses were as follows: "Sing, O Heavens" (Wellow); "Hear my Prayer" (Mendelssohn)—Madame Fidler, of Manchester, taking the solo; and "Gloria" (Mozart). Madame Fidler also sang "O Divine Redeemer" (Gounod). Her singing was a great attraction. Mr. Fred Mills, a member of the choir who possesses a fine tenor voice, gave Mendelssohn's "Sing ye praise," from "Hymn of Praise," and "Palms" (Faure). Mr. William Lawton, the organist and choir-master, presided at the fine organ, and gave several special voluntaries—"Largo" (Dvorak), "Traméri" (Schumann), "March Pontificale and Trumpet Fugue" (Lemmens). The services were most enthusiastic and greatly enjoyed.

TORQUAY.—Owing to the pressure of other professional engagements and to a feeling of dissatisfaction with the number of the choir and the interest taken in the musical portion of the services, Dr. Orlando A. Mansfield, F.R.C.O., had contemplated retiring from his position as organist and choir-master of Belgrave Church, Torquay. But in response to the request of the pastor, the Rev. J. Charteris Johnston, and the officers of the church, and in consideration of a unanimous vote of confidence and appreciation passed at a large and enthusiastic meeting of the church and congregation, Dr. Mansfield has consented to withdraw his resignation, an action which has been followed by a large increase in the choir membership, nearly a dozen new members having appointed within a week.—At the recent Local Centre Exams. of the Associated Board, held at Exeter, Master Purcell James Mansfield was successful in passing with honours the senior grade exams. in theory and pianoforte playing. Master Mansfield, who is only thirteen years of age, is the son and pupil of Dr. Orlando A. Mansfield, of Torquay, whose contributions to this journal are well known to most of our readers.

COLONIAL.

CAPE TOWN.—On Good Friday an excellent performance of "The Messiah" was given in the Metropolitan Wesleyan Church. The soloists were Madame Kate Drew, Mrs. Griffiths Vincent, Mr. William Thomas, and Mr. Robert Tait. Mr. G. Denholm Walker presided at the organ, and Mr. Walter J. Tilly conducted.

We are glad to hear that a Free Church Choral Union has been formed in South Norwood and Selhurst, and that so much enthusiasm has already been shown in the movement, that much useful work is likely to be accomplished.

Nonconformist Church Organs.

ECCLESHILL CONGREGATIONAL CHURCH,
NEAR BRADFORD.

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Great Organ.

1. Bourdon	.. Wood & Metal	.. 16 feet.
2. Open Diapason (Major)	Metal ..	8 "
3. Open Diapason (Minor)	Metal ..	8 "
4. Flute Fondamentale	Metal ..	8 "
5. Octave	.. Metal ..	4 "
6. Harmonic Flute	.. Metal ..	4 "
7. Super Octave	.. Metal ..	2 "
8. Trumpet	.. Metal ..	8 "

Swell Organ.

9. Lieblich Bourdon	Wood & Metal	.. 16 feet.
10. Open Diapason	.. Metal ..	8 "
11. Viole d'Orchestre	.. Metal ..	8 "
12. Rohr Gedact	.. Metal ..	8 "
13. Vox Angelica	.. Metal ..	8 "
14. Voix Célestes	.. Metal ..	8 "
15. Zartflöte	.. Metal ..	4 "
16. Gemshorn	.. Metal ..	4 "
17. Piccolo	.. Metal ..	2 "
18. Contra Fagotto	.. Metal ..	16 "
19. Orchestral Oboe	.. Metal ..	8 "
20. Vox Humana	.. Metal ..	8 "
21. Horn	.. Metal ..	8 "

Choir Organ.

22. Dulciana	.. Metal ..	8 feet.
23. Lieblich Flöte	Wood & Metal	.. 8 "
24. Wald Flute	.. Metal ..	4 "
25. Flautina	.. Metal ..	2 "

Pedal Organ.

26. Major Bass	.. Wood ..	16 feet.
27. Sub Bass	.. Wood ..	16 "
28. Echo Bass	.. Wood ..	16 "
29. Flute Bass	.. Wood ..	8 "

Couplers.

30. Swell to Pedal.	33. Great to Pedal.
31. Choir to Pedal.	34. Swell to Great.
32. Swell to Choir.	35. Swell Octave.
36. Swell Sub-Octave.	

Accessories.

Tremulant to Swell.
Three composition pedals to Great (two selective).
Four ditto. to Swell (two selective).
Five Brinovsky touches to Choir (placed over keys).
Four Brinovsky touches to Pedal.
Brinovsky touch for making Swell reeds playable upon Choir manual.
Brindgradus pedal for bringing on the full power of the Organ by a series of steps of correct tonal sequence.

Correspondence.

"AURELIA."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—With reference to the enquiry of one of your correspondents regarding the genesis of S. S. Wesley's hymn tune "Aurelia," Mr. Kendrick Pyne, the well known organist of the Cathedral and Town Hall, Manchester, published a few years ago some interesting memorials of the composer of "Blessed be the God and Father," in which he threw some light on this point. Mr. Kendrick Pyne was one of the latest of Wesley's pupils, and was with him

during a portion of his Winchester period—when, therefore, he was still in his prime.

Mr. Pyne resided, I believe, in Wesley's home, to which, by the way, was attached a somewhat large garden, very untidily kept, and consequently known to the musical wits of the neighbourhood as "Wesley's Wilderness."

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"Perhaps you know him—he is a friend of yours," Heminson replied.

"I have never spoken to him, and he doesn't know me," said Green.

"Right you are, then; I'll take you," said Heminson.

Green advanced to the warbler and, watching his opportunity, dealt the baritone a kick. The baritone turned round, maddened with passion at the unprovoked and unexpected attack. Green, in no way disconcerted, raised his hat politely, and with the most profound bow and an appearance of sincere regret, said:—

"Excuse me. I thought from your voice I recognised my old friend Santley."

The compliment was too telling, and the singer, overcome with pride at the suggested comparison, replied:—

"My dear sir, you are too kind!"

Green won his bet, but the joke should not be tried on the same victim again.

To Correspondents.

H. E.—Your specification is not a good one. It requires much modification. But we understand pretty much what you require. It would cost you about £350 or £400.

T. F. B.—Thanks for your suggestion, which we will consider.

H. S. M.—Hardly suitable for our columns.

The following are thanked for their communications:—A. D. S. (Highbury), W. W. (Cardiff), T. S. (Grantham), W. J. B. (Falmouth), E. R. (Ipswich), S. S. (Rhyl), T. B. (Aberdeen), E. M. A. (Ramsgate), M. B. (Peckham), T. T. (Penrith).



JUNE, 1903.]

The Nonconformist Musical Journal.

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Nonconformist Choir Union.

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At 7.30,

"Praise the Name of the Lord your God."

A new Harvest Cantata by J. ALLANSON BENSON.

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Soprano. W. T. CROSSLEY, A.R.C.O. ... 1 2

SAVIOUR, BREATHE AN EVENING BLESSING.
(Duet.) Soprano and Tenor. A. G. COLBORNE 1 2

O COME, YE WEARY HEARTED.
Soprano. C. DARNTON 1 0

THERE WERE NINETY AND NINE.
Contralto. JOSIAH BOOTH 1 6

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"I have never spoken to him, and he doesn't know me," said Green.

"Right you are, then; I'll take you," said Heminson.

Green advanced to the warbler and, watching his opportunity, dealt the baritone a kick. The baritone turned round, maddened with passion at the unprovoked and unexpected attack. Green, in no way disconcerted, raised his hat politely, and with the most profound bow and an appearance of sincere regret, said:—

"Excuse me. I thought from your voice I recognised my old friend Santley."

The compliment was too telling, and the singer, overcome with pride at the suggested comparison, replied:—

"My dear sir, you are too kind!"

Green won his bet, but the joke should not be tried on the same victim again.

To Correspondents.

H. E.—Your specification is not a good one. It requires much modification. But we understand pretty much what you require. It would cost you about £350 or £400.

T. F. B.—Thanks for your suggestion, which we will consider.

H. S. M.—Hardly suitable for our columns.

The following are thanked for their communications:—A. D. S. (Highbury), W. W. (Cardiff), T. S. (Grantham), W. J. B. (Falmouth), E. R. (Ipswich), S. S. (Rhyl), T. B. (Aberdeen), E. M. A. (Ramsgate), M. B. (Peckham), T. T. (Penrith).



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